

Music 3753 Chant Project Instructions

The Chant Project is made up of six different, but related, composition assignments. Each assignment is worth 25 points. The final chant project portfolio is worth 50 points.

- ♦ Make sure you put your name and the title at the top of each assignment.
- ♦ For the music of projects 5 and 6, you may use a software program (such as Finale or Sibelius) or you may write it by hand. If you turn in a handwritten copy, it *must* be legible and on a clean, *full* sheet of staff paper (no torn-off edges). The prose descriptions must be *printed*, not handwritten.
- ♦ Late papers will be penalized 5 points for each 24-hour period (including weekends) past the due date and time. “Not after XX, 8:30 am” = no papers will be accepted for grading after this date and time.

Chant Project 1: Chant

Date due: Sept. 16 (not after Sept. 20, 8:30 am)

- A. Select a text, about 3-5 lines of poetry in length. It can be sacred or secular in nature, and in any language. Set the text as a monophonic plainchant using your own, original melody, notated with stemless noteheads. The melody must be in one of the eight medieval church modes; begin and end the melody on the final. Make sure the ambitus clearly indicates that the melody is either authentic or plagal. If you wish to emphasize the dominant, you may do so, but make sure that it is the correct pitch for that mode. Watch out for melodic tritones! The text setting may be syllabic, neumatic, melismatic, or any combination of the three.
- B. Include with your chant the following information (form provided): a. immediately to the right of the first clef, write the highest and lowest notes of the entire melody in stemless noteheads (range or ambitus); b. circle all leaps larger than a third and label the corresponding interval above the staff; c. circle the syllables that are set melodically; and d. provide the final, dominant/co-final, ambitus (authentic or plagal), mode number, and mode name. After this information add a short prose section stating why you chose the mode and your text, and explain the method(s) of text setting.

Chant Project 2: Parallel Organum

Date due: Sept. 23 (not after Sept. 27, 8:30 am)

- A. Set your chant (including the text) in parallel or mixed parallel and oblique organum style, using at least two voices. [Use the examples in the anthology as your guide.] Your chant is the *vox principalis* (top voice) and the new melody is the *vox organalis* (bottom voice). Use stemless noteheads on the same staff and label both voices. If you use mixed parallel and oblique style, begin and end all phrases on a perfect unison or a perfect octave. The *vox organalis* interval must be perfect (perfect fourth or perfect fifth); watch out for melodic *and* harmonic tritones!
- B. Include with your organum the following information (form provided): a. immediately to the right of the first clef, write the highest and lowest notes of the entire work in stemless noteheads (range or ambitus) and b. circle the beginning and ending notes of all phrases and label the corresponding interval above the staff. After your composition add a short prose section stating how and why you chose the organal voices (the new voice parts) and style (parallel or mixed parallel and oblique).

Chant Project 3: Clausula

Date due: Sept. 30 (not after Oct. 4, 8:30 am)

- A. Set your chant as the tenor of a clausula (a section of polyphony in discant style), using at least two voices. Use score format and label all of the voices. Use mode 5 in the tenor and mode 1 in the upper voice or voices. Use a meter signature of 6/8 or 9/8 and include measure lines. For every long, the interval(s) above the tenor must be perfect (octave, unison, fourth, or fifth); for breves, the interval may be perfect or imperfect (seconds, thirds, sixths, and sevenths).

- B. Include with your clausula the following information (form provided): a. immediately to the right of the first clef of each part, write the highest and lowest notes of each voice in stemless noteheads (range or ambitus) and b. circle the intervals that occur with every change in the tenor and label the corresponding interval above the staff. After this information add a prose description of your clausula stating how you composed the upper voice or voices (i.e. what compositional choices you made).

Chant Project 4: Isorhythmic Motet

Date due: Oct. 7 (not after Oct. 11, 8:30 am)

- A. Set your chant melody as an isorhythmic tenor with talea and color values of different lengths (see “How to Write an Isorhythmic Motet” below). Add at least one new voice above the tenor setting a different text from that of your chant; this is the motetus. The motetus does not have to be isorhythmic. (If you want to add an additional melody above the motetus (triplum), set a different text.) Remember: only use perfect consonances at cadences (the beginning and end of each talea).
- B. First, write your tenor in the space provided with the repetitions of talea and color labeled. In the motet, a. immediately to the right of the first clef of each part, write the highest and lowest notes of each voice in stemless noteheads, b. circle the beginning and ending notes at the beginning and end of each talea and label the corresponding interval above the staff, and c. label the talea and color. Attach to this a prose description of your motet. Explain your choice of a rhythmic pattern, the proportional relationship of the talea and color, and why you chose it. Also describe the relationship of the upper voice(s) to the tenor.

Chant Project 5: Paraphrase or Cantus Firmus Motet Date due: Nov. 11 (not after Nov. 15, 8:30 am)

- A. Write a short, four-voice (SATB) motet using a paraphrase of your chant melody as the cantus firmus. You may use cantus firmus style (in which the paraphrased chant melody is found only in the tenor with note values longer than the surrounding voices) *or* paraphrase style (in which the paraphrased chant melody is used in all voices). Set all four voices to the same sacred text (in Latin, English, or German); do not use a text from the mass ordinary. Structure your motet according to the text phrases (each phrase musically different and each ending in a strong or weak cadence). Begin the motet with a point of imitation. In your composition you may use imitation, familiar style, or a mixture of both; it cannot entirely be in familiar style, however.
- B. Immediately to the right of the first clef of each part, write the highest and lowest notes of each voice in stemless noteheads. Indicate the text phrases with vertical brackets and circle the cadences. Attach a prose description of your motet (typed on a separate sheet of paper). Explain your choice of style (paraphrase or cantus firmus) and how you used the text as a guide in choosing the melodic rhythms. Write your paraphrased chant melody on a separate staff and indicate the pitches of the original melody with Xs above the staff.

Chant Project 6: Parody Kyrie

Date due: Nov. 22 (not after Nov. 25, 8:30 am)

- A. Write a short, four-voice setting of the Kyrie text using your paraphrase or cantus firmus motet as the model. Include at least two sections of your model in the Kyrie. You may use imitation, familiar style, or a mixture of both; it cannot entirely be in familiar style, however.
- B. Immediately to the right of the first clef of each part, write the highest and lowest notes of each voice in stemless noteheads. In the music, indicate the parody sections with vertical brackets. Attach to your motet a typed prose description (minimum one page in length) of your Kyrie. Explain how you used your model sections as the basis for the composition.

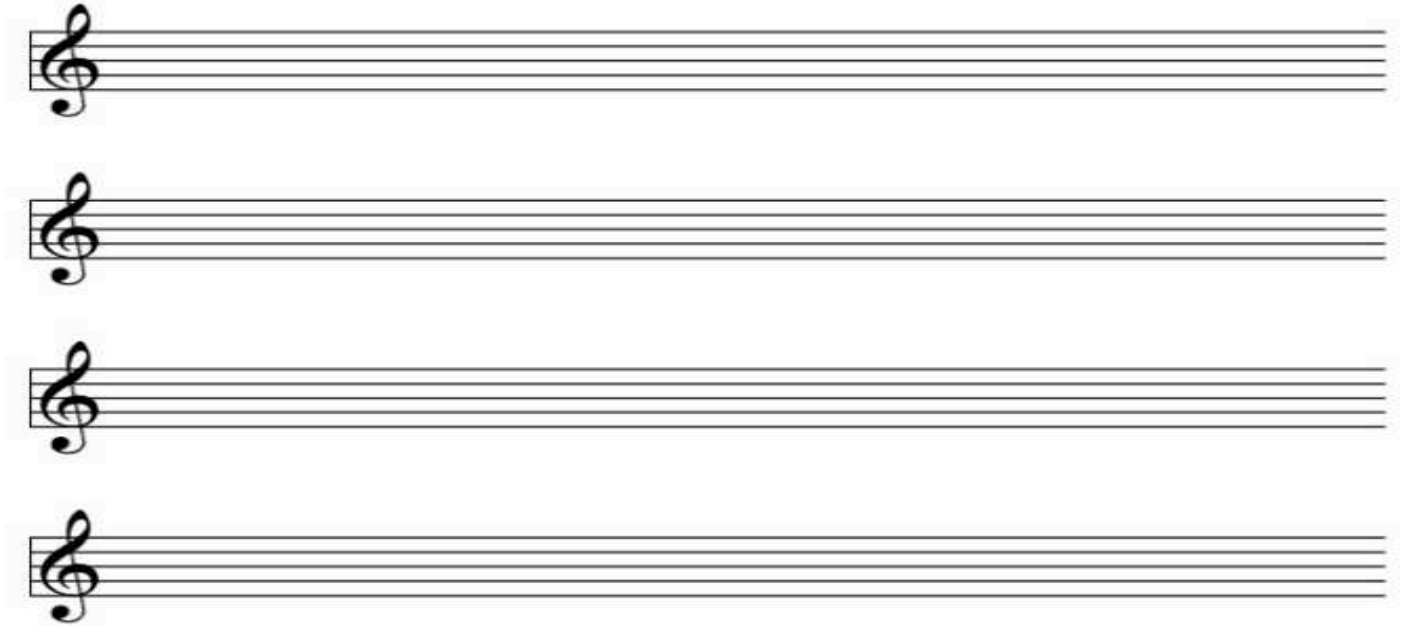
Chant Project Portfolio

Date due: Dec. 6 (not after Dec. 11, 8:00 am)

Assemble clean copies of your *corrected* six individual assignments (both compositions and prose descriptions) into a single document, arranged in the following order: chant, parallel organum, clausula, isorhythmic motet, paraphrase or cantus firmus motet, and parody Kyrie. Include a title page (title, name, class, and date) as the first page. (Staple the portfolio together—do not use a paper clip or any kind of plastic report folder or binder.)

Chant Project 1: Chant

Name: _____

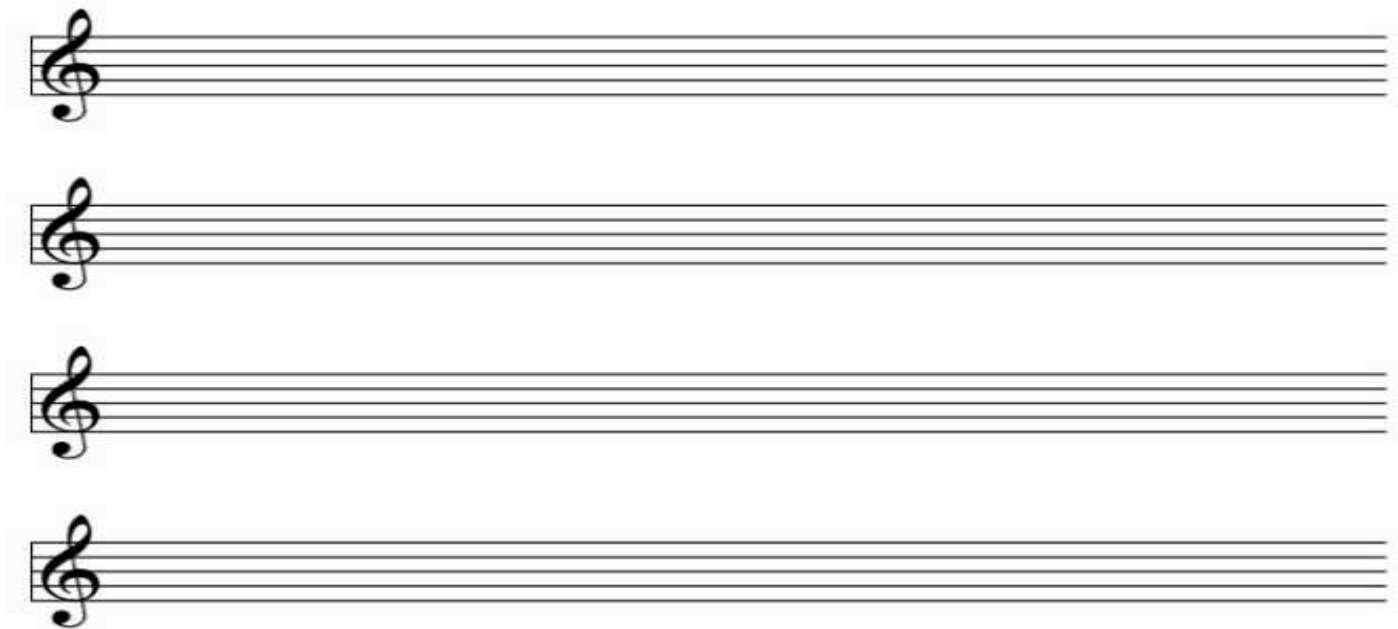


1. Mark the range/ambitus to the right of the first clef.
2. Circle all leaps greater than a third and label the corresponding interval above the staff.
3. Circle the syllables that are set melismatically (if any).
4. What pitch is the final? _____
5. Does the range/ambitus make the chant authentic or plagal? _____
6. What pitch is the dominant? _____
7. What is the mode name and number? _____

Prose section:

Chant Project 2: Early Organum

Name: _____

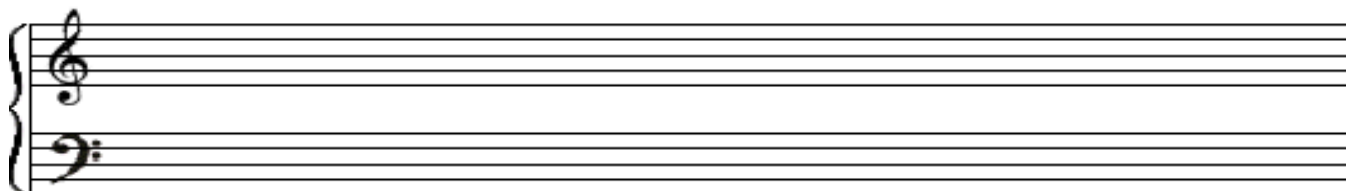
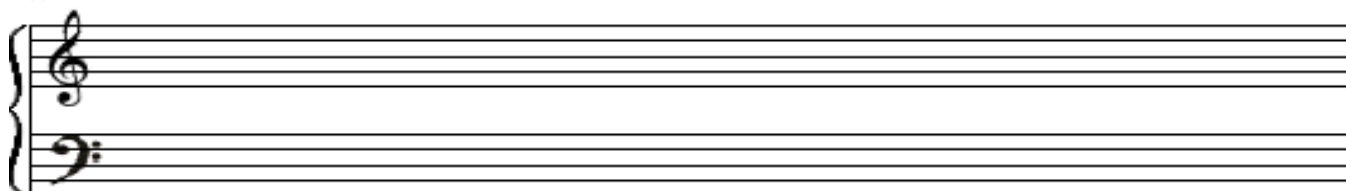
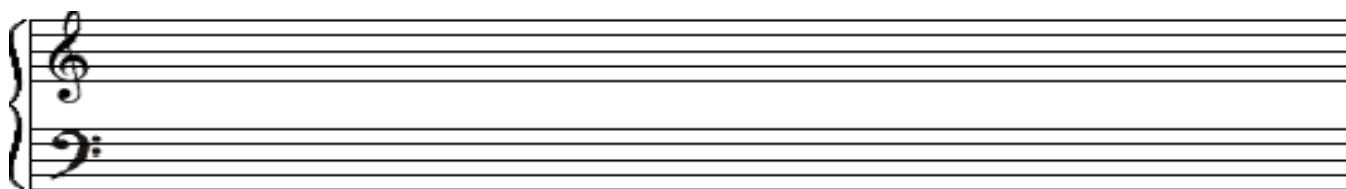


1. Mark the range/ambitus to the right of the first clef.
2. Label both voices.
3. Circle the beginning and ending notes of all phrases and label the corresponding interval above the staff.

Prose section:

Chant Project 3: Clausula

Name: _____



1. Mark the range/ambitus to the right of the first clef of each part.
2. Label all of the voices.
3. Circle the intervals that occur with every change in the tenor and label the corresponding interval above the staff

Prose section:

How to Write an Isorhythmic Motet

1. Think of your chant melody as a series of pitches (without rhythm). This is your *color*.
2. Count the number of pitches.
3. Divide this number by two or three (example: if there are 21 pitches, you can divide by 3 and have 3 sets of 7 pitches).
4. Choose a meter (2/4, 3/4, 4/4, 6/8, 9/8, etc.).
5. Write a rhythmic pattern with the same number of notes (durations) as your divided set (for the example in number 3, there would be 7 notes). Use note values no smaller than a half note. This is your *talea*. (Note: if you write your talea so that it ends in the middle of a measure, you can have a rest between each statement of the talea.)
6. Write the melody using your chant pitches and your rhythmic pattern. (Example: if there are 21 pitches in the color and 7 notes in the talea, then 1 color = 3 taleae.) Do not attach a text to this melody. It will be the lowest voice (tenor) of a two- or three-part motet.
7. Write a new melody above the tenor (motetus), using smaller note values (it should move faster than the tenor). You can use both perfect and imperfect intervals, but the intervals at the beginning and end of each talea must be perfect. Attach a text (different from that of your chant) to this melody.
8. If you wish, you may add another melody on top of the motetus (triplum), but it must move faster than the motetus and must have a different text attached to it.

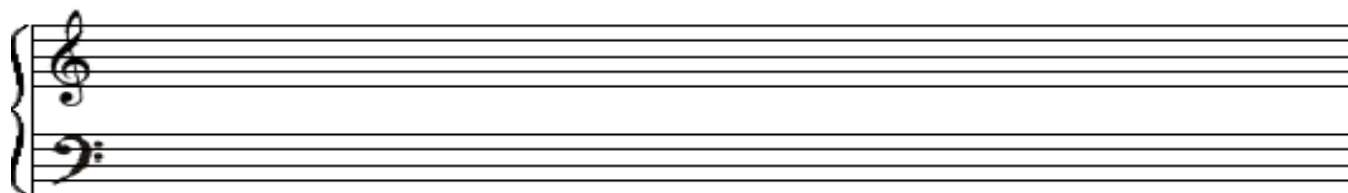
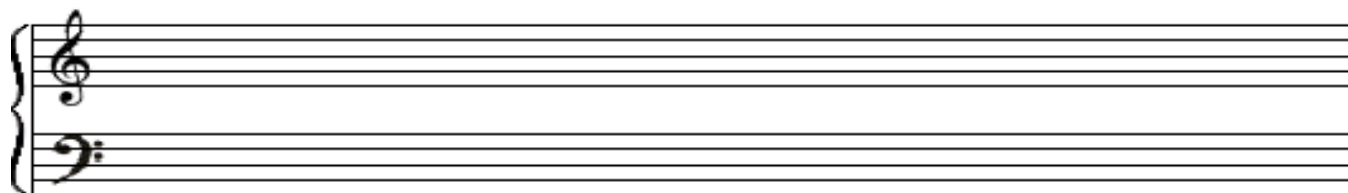
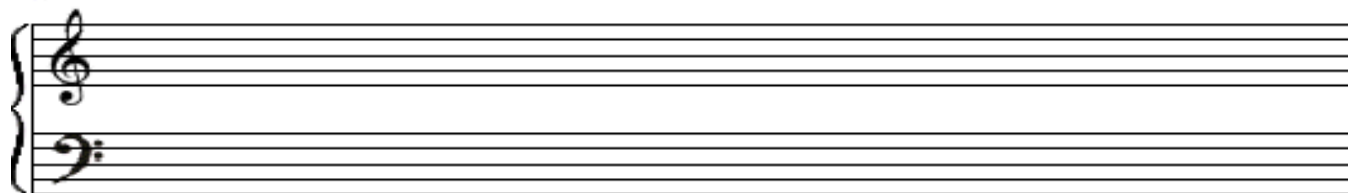
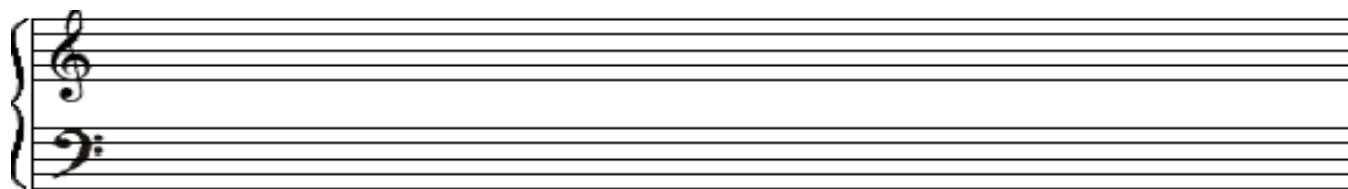
Chant Project 4: Isorhythmic Motet

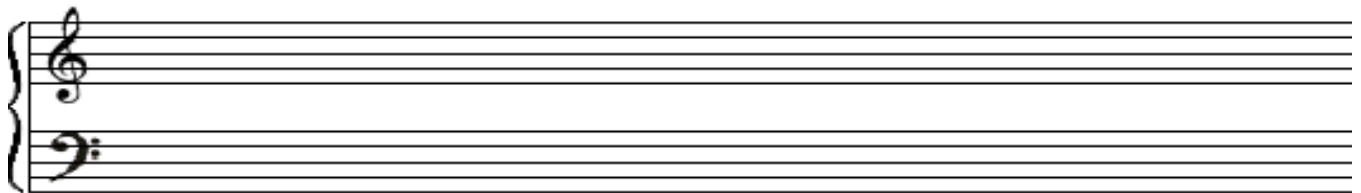
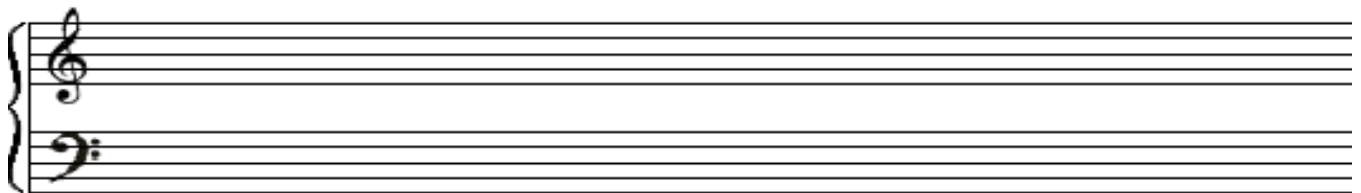
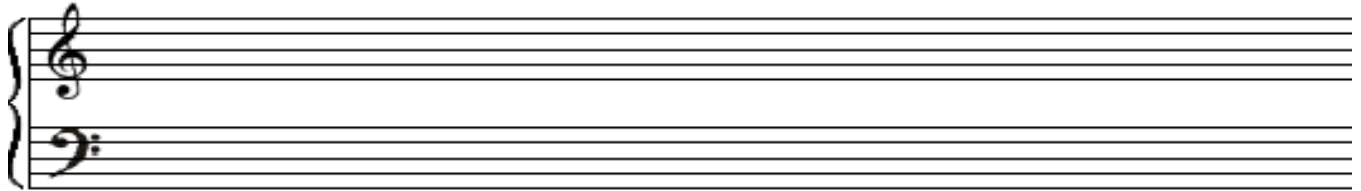
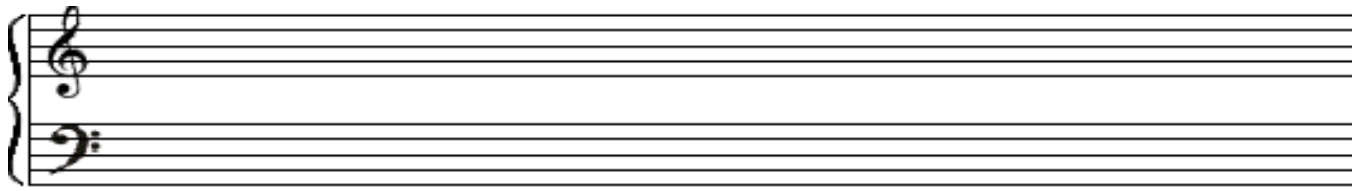
Name: _____

Isorhythmic tenor:



Motet:





Prose section: